

American Art News

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NEW YORK, DECEMBER 24, 1910.

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EXHIBITIONS

Calendar of New York Exhibitions.
See page 6.

New York.

- Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery, 479 Fifth Avenue—Antique works of art.
- C. J. Charles, 251 Fifth Avenue—Works of art.
- Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.
- Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers, 302 Fifth Avenue—Works of art.
- Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
- J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.
- M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
- Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
- Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kennedy & Co., 613 Fifth Ave.—Etchings, mezzotints and stipple engravings.
- Kleinberger Galleries, 12 West 40th St.—Old Masters.
- Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery, 550 Fifth Avenue—Selected American paintings.
- Partridge, Lewis & Simmons, Plaza Hotel—Exhibition of Historical Old English Period Furniture, Paintings, Antiques, etc.
- Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
- Tabbagh Freres, 396 Fifth Avenue—Art Musulman.
- Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. — High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Canessa Galleries—Antique works of art.

Compagnie Chinoise Tonyng—Chinese antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.



"SNOW CLOUDS."

By Gardner Symons

In Corcoran Gallery Exhibition at Washington.

London.

James Connell & Sons. Original etchings always on view.

Dowdeswell & Dowdeswell, Ltd.—Fine old masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

Wm. B. Paterson—Prints, old and modern pictures, and pottery.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

JOKE ON ART COMMITTEE.

A good laugh has been enjoyed in the studios and dealers' galleries during the past few days at the expense of the Art Committee of the Lotos Club. It appears that at the Press View last Thursday a certain picture of Monet's, "The Pool in the Woods," loaned by Mr. Catholina Lambert, attracted unusual attention. Miss Cary, the art writer of "The Times," especially eulogized the work and said of it in part: "His (Monet's) shadows are massed in an imposing bulk of soft, dense summer gloom, his tree at the right flattens into a silhouette of decorative pattern, his eliminations tend toward the ennobling of his effect."

The succeeding day a visitor to the exhibition who thought he recognized the canvas from former acquaintance, found himself puzzled by something peculiar in its appearance. At his request, it was taken down by an attendant, when the mystery was solved. The picture had been hung upside down. Tableau!

THE NEW ACADEMY.

John W. Alexander, president of the National Academy, at a dinner given in his honor at the Salmagundi Club Monday evening last, said he had every reason to believe that within three months the city would provide a site for a new academy, and that there would soon be a building for art worthy of New York.

Mr. Alexander told how in a recent visit to the West he had found that in all the big cities the artist had a far higher standing than he had here, that he was respected and considered of value to the community. Pittsburgh and Chicago, and even smaller cities, had far better exhibitions than New York, because they had better facilities for exhibitions, and even in Seattle the ground for an art gallery had been given by the city.

"Here," he continued, "the city had done absolutely nothing for the modern artist. And in looking through the catalogues of these exhibitions, outside of New York, he had found a great part of the works were contributed by artists who were either National Academicians, or Associates. We want here a building worthy of this city; we must have such a building, and we are going to have it."

"In anticipation of the city granting a site for the new building, plans have been prepared for it," said the speaker. "It will be large enough to allow a continuous exhibition of art; that is, while one exhibition is going on another may be in preparation to take its place; the building will be large enough, too, to admit of the officers of the Academy inviting the whole world of art to take part in their exhibitions." He mentioned that it was proposed to hold an exhibition of the paintings of the Hudson River School in the new building. It was the fashion, he said, nowadays, to decry that school, but, whatever its failings might have been, it had been the pioneer of the modern American landscape painters. Another suggested exhibition was of the works of Gilbert Stuart.

The speaker said of the critics, that he thought them as a rule fair and square, but occasionally—and after a long pause he continued—"occasionally we get it in the neck good and hard." He suggested that the cause was "either indigestion or something." But the National Academy did not care, he said. When he thought of artists and art critics he was reminded of the story of a woman who when visiting a friend saw one of the boys of the family on the top bough of a high tree. She called her friend's attention to it. The mother put her head out of the window and called to the boy to come down at once. The reply she received was: "Oh, yank in your head, you scraggy necked old turkey buzzard!" "You should not allow the boy to talk to you like that," remonstrated the visitor. "My children," replied the mother with dignity, "know they can go just so far with me and no further." "That," said Mr. Alexander, "is the way we feel about the critics."

At the conclusion of his speech, the speaker proposed a silent toast "to those men no longer with us" (alluding to Winslow Homer and John La Farge) "who, by their honesty and loyalty, have helped to make American art what it is." The toast was drunk standing.

Prof. Leigh Hunt of the College of the City of New York, Dr. Lewis A. Coffin, Joseph Hartley, Albert L. Groll and others spoke and Mr. Fleming sang. President Rehn presided and some 130 members and guests were present.

[It has been rumored in the studios and dealers' galleries for a fortnight past, that the new academy is to be built on the new territory just north of the new Grand Central Station, now being erected, to be created by the sinking and covering over of tracks, or in other words, on the new Park Ave. about 48-49 Streets. A further rumor has been and persists to the effect that the person to whom the Academy and the city will owe at least the place for the new Academy, and probably a large donation for its endowment and maintenance is Mr. George W. Vanderbilt.—Ed.]

WINTER ACADEMY DISPLAY.

(Second Notice.)

In the first notice of the Winter Display, now on at the Fine Arts Gallery in West 57 St., a necessarily hurried mention was made of certain pictures in the Vanderbilt Gallery which seemed to stand out as the best and most worthy of notice on first view. Renewed visits and further study reveal other canvases also worthy of mention. Ben Foster's "Afternoon—Longpre" has all his typical sentiment and feeling, and unusually fine light effect. "The Word of a Girl," by Harry Watrous, depicts a sweet-faced young woman talking intently over a telephone. While its illustrative quality is most prominent, it is none the less well and carefully painted. There is a representative blue toned landscape by Mrs. Coman; an admirable and typical landscape by Bruce Crane, "Gray November Morn'g," while Luis Mora shows a strong figure work with beautiful sunlight effect in "The Commuters." Albert Groll has one of the best of his well known "Arizona Desert" landscapes, and C. C. Cooper a typical and well painted architectural work, "St. Peter's Bridge, Verona." The "Kapelmeister," by Walter Shirlaw, in its fine modeling and strong characterization makes the sense of loss to American art in its untimely demise all the more vivid. It is pleasant to see a typical studio interior by Wm. M. Chase, familiar as is the subject, and his treatment of the same. George Inness, Jr., has a superior landscape in "The Meadow," and there are beautiful light and fine air in F. K. M. Rehn's "Sunset Revelry." A good Bolton Jones, broadly and strongly painted, is "The Hill Pasture." Robert MacCameron goes into portraiture in his half length of Jos B. Thomas, Jr.—a fine, strong work. There is good color and well painted detail in C. E. Cockman's "The Divan," and W. T. Smedley is at his best in a full length standing portrait of a woman.

Younger Artists' Work.

"Blackwell's Island Bridge," by George Bellows, carries him a step further in his recent rapid advance towards the front rank of American landscapists—strong and true in color and finely conceived and painted in every way. There is good painting in Ernest Blumenschein's "Indian Boy with Jar," but it is not as striking a work as his "German Comedian" of last spring. Reynolds Beal has well caught the atmosphere of old New Bedford in his characteristic ship scene, "Fitting Out Whalers." His brother Gifford shows this year a coast scene and marine, "Sea Wall," rich in color and dramatic in presentation. There is a Whistlerian touch and clever characterization in John W. Breyfogle's "Serpent." A thoroughly decorative work, well handled, with a nicely drawn figure is Charles Bittenger's "Oval Mirror." Norwood MacGilvary's "Nocturne" is a soft and attractive tonal study in blue. In "Connecticut's Rocks and Hills" C. P. Gruppe has painted his best American landscape as yet, high keyed, joyous in air and light and simple, yet strong in composition. Wilton Lockwood has a good portrait in soft grays of John W. Elliott, the Boston artist. Ernest Peixotto shows a sparkling "Court—Grenada," and Cullen Yates a solidly and well painted coast scene and marine in "Seaview." "The Fan" by Susan Watkins, was reproduced in the *Art News* of last week. It is a good composition and charming in color. "A Portrait of Mrs. H.," by W. T. Smedley, a three-quarter length standing presentment, is soft and charming in tone and color. Mr. Smedley's portraits have the great attraction of refinement, to which this work is no exception. From Leon-

ard Ochtman comes a most poetic and beautifully painted landscape, "Morning, Early Summer."

Before leaving the Vanderbilt Gallery mention must be made of Joseph Boston's large broad landscape, "Mt. Hamlin;" Helen Watson Phelps' sympathetic portrait of Mrs. Coman; H. L. Hildebrand's full length standing presentment of Mrs. Benjamin Morton; Alden Weir's charming figure work, "Two Little Friends;" Bolton Coit Brown's "Waterfall," a Whistlerian, Daboon, but still original, tonal, poetic canvas; George Bogert's characteristic, strong and rich colored "Cloudy Moonlight, Venice;" and Martha Walter's fine outdoors with figures, "Fresh Air Children on Outing."

Centre Gallery.

The feature of the Centre Gallery this year is a group of four Winslow Homers, which include his early "Campfire," curiously crude, but indicating his future, and those three dramatic splendid later works, all painted on the main coast, "High Cliff," "Coming Storm," and "West Wind." This group occupies the centre of the east wall and of itself justifies a visit to the display.

Among the notable canvases in this gallery, in addition to the Winslow Homers, are Chauncey Ryder's "The Call," rich in color; a portrait by Adelaide Cole Chase, well drawn and with charming expression; a June landscape by Daniel Garber, lovely in its shimmering light, but with badly drawn ducks in the foreground which resemble pelicans. Mr. Garber should pay more attention to the drawing of the animals he introduces in his landscapes. His fat goats in his "Hills of Byram" foreground rather marred that beautiful landscape. John Carlsen shows a splendid winter scene in his "Druid Oaks," and J. C. Nicoll, a typical marine in "Morning After a Blow." C. W. Hawthorne's "Refining Oil," a remarkable figure study, was mentioned when shown at Macbeth's Gallery. The color and composition in Hugo Ballin's "Sappho" are so fine as to attract across the gallery. The canvas is one of the best this able painter has yet produced, full of Italian influence, and solidly and well painted. There is distinct cleverness in James R. Hopkins' "Music and Motion." W. Merritt Post sends as usual a poetic, well painted landscape in "Lengthening Shadows," and W. H. Howe a characteristic cattle piece. There is a pearly luminous quality in C. Warren Eaton's "Connecticut River." DeWitt Lockman's half length portrait of John Breyfogle is a remarkable study of character. "Early Autumn" adds to the high reputation of Granville Smith as a landscapist; and W. J. Hays, in "Gentlemen Up," shows one of his always attractive racing scenes, painted with rare appreciation and sympathy. Mary Fairchild Low (Mrs. MacMonnies) in her oval portrait of Miss M. B. D. has lovely color and easy pose.

Some Veterans' Work.

That veteran American landscape and figure painter, E. L. Henry, who has a deserved place of honor on the west wall, shows this year in a canvas entitled "One Hundred Years Ago," the old steamboat "Clermont" landing at Cornwall-on-Hudson. As Mr. Hunker well says of Mr. Henry's work in his column in the New York Sun: "It has a notable sense of proportion, his scale is true, and despite a tendency to dryness in the matter of his medium, the charm of his composition is not to be gainsaid. * * * This evocation of sweet, brave, old fashioned days, when paint was paint, and neither poetry nor drama, Mr. Henry has mastered the secret of." It is a delight indeed, as Mr. Hunker says, to study the life of old days revived by Mr. Henry.

Another veteran painter, Edward Gay, shows near Mr. Henry one of his large and breezy fine aired landscapes, "Flying Mists;" and the industrious Robert Van Boskerck, in his "Normandy River," has a well lit and nicely colored work. There are good painting and charming expression in Joel Nott Allen's bust portrait of Mrs. Allen; and George Smillie's "Showery Day—Breadloaf, Vt.," has his typical color and refined feeling. With the mention of Lydia Emmet's good portrait; C. T. Chapman's strongly painted coast scene, "Lighthouse;" the veteran J. G. Brown's characteristic single figure piece, "Nearing Home;" Guy Wiggins' "Church on the Hill;" Hobart Nichols' "Flying Shadows," with its lovely color and fine air; Kenyon Cox's academic, strong and dignified composition, "Book of Pictures;" Louis Betts' virile "Portrait of Gardiner Symons;" F. Mulhaupt's "Early Moonrise," tender in sentiment; and Lillian Gent's typical outdoors with nude, with its lovely light, this notice must close.

The sculptures in the South Gallery and the pictures in the Academy Room must be left for another notice.

J. B. T.

COMING AUCTION SALES.

The art collection formed by the late John H. Converse, of Philadelphia, which includes a number of pictures by the Barbizon painters and other modern foreign artists, will be on exhibition at the American Art Galleries, No. 6 East 23 St., from Friday next, Dec. 30, until its sale at auction at Mendelssohn Hall on the evening of Jan. 6, 1911. The collection includes examples of Aubert, Benjamin Constant, Berne-Bellecour, Breton, Cazin, Defregger, de Nittis, Frere, Fromentin, Goubie, Grolleron, Isabey, Israels, Jongkind, Kever, D. R. Knight, Lamber, D'hermitte, Moreau, Pasini, Rico, Thaulow, Vautier, Van Marcke, Vibert, Volon, and Zamacois. The Barbizons include two Corots, three Diazes and one example each of Daubigny, Jules Dupre, Jacque and Rousseau. Among the few American pictures there are examples of Arthur Hoeber, Winslow Homer and W. T. Richards.

Clarke's auction rooms announce the following picture sales during January and February, at 5 W. 44 St. The collection of John B. Crimmins, composed for the most part of early English and American portraits, the collection of Dr. Watkins, for the most part modern American pictures, the collection of Col. Seixas, pictures of the modern French School, and oils by the late M. de Forest Bolmer, the American landscape painter.

PHILADELPHIA.

An important exhibition of American paintings opened at the Art Club on Monday and will continue until Jan. 8. The exhibition comprises 40 canvases and shows American art in its highest development.

The portrait of Mr. Cassatt, by Julian Story, is without doubt the artist's masterpiece. John W. Alexander is represented by "A Study in Tone." Augustus Koopman's "Going to the Boats" is striking and realistic. Paul King is represented by "Hauling Seaweed." George DeForest Brush sends "Boy in Red." The little round face, with the clear face and a certain ineffable quality, bespeaks Holbein. Robert Henri is represented by his "The Dancer," painted with the "Maratta Colors." "Lingering Winter" by H. W. Poore is clever in its execution, "Marvin's Woods—Spring," by Louis Paul Dessar, recalls Mauve in atmosphere. Henry Golden Dearth's

"Abandoned Canal" is a splendid piece of work. "April" by Chauncey F. Ryder, is characteristic of the artist's work. Other good works are "Sunrise in Noank Harbor," by H. W. Ranger, "Departure of Winter," by C. H. Davis; "Sun and Shadow," by F. W. Benson; "A Passing Glance," by Thomas Anshutz; "The Old Bridge," by E. W. Redfield; "Nocturne," by J. Alden Weir; "The Japanese Book," W. M. Chase and W. W. Gilchrist's "Lynx Girl."

The annual exhibition of the Philadelphia Water Color Club which closed on Sunday last was very successful. More than 20,000 persons visited the exhibition and the following sales were made:

"A Child's World," by Jessie Willcox Smith. "The Jew of Tangier," by B. J. O. Nordfeldt. "Marittima: Venice," by B. J. O. Nordfeldt. "Bab-el-Fez: Tangier," by B. J. O. Nordfeldt. "Florence," by Ernest David Roth. "Ponte del Trinité: Florence," by Ernest David Roth. "Ben Hawkins's Blacksmith Shop," by F. K. K. Wetherill. "Across the Arno: Florence," by Ernest David Roth. "Autumn," by N. C. Wyeth. "Winter," by N. C. Wyeth. "Starr King and Stag Hollow," by Chas. W. Hudson. "The Bridges," by F. K. K. Wetherill. "Sky Study," by N. W. Zimmerman. "The Spanish Gate: Chester Cathedral," by Dora Thomas. "The Mirror," by Josephine E. Bennett. "Muriel," by Josephine E. Bennett. "Spring," by N. C. Wyeth. "The Hill Wind," by Harold M. Camp. "Rothenburg," by Florence Frances Snell. "Indian Tomato," by Edna Boise Hopkins. "The Pepper Tree," by Edna Boise Hopkins. "Canal: Rotterdam," by George C. Aid. "Child Resting," by Alice Schille. "A Mother," by Hans Von Bartels. "Bartmouth Mountains and Mount Monroe," by Charles W. Hudson. "Venice," by George C. Aid. "The Creeping Fire," by William B. Closson. "Morning Glory," by Genjiro Kataoka. Seventeen etchings by Joseph Pennell.

PITTSBURGH (PA.).

Mr. Lawrence C. Phipps has presented two important canvases to the Carnegie Institute—"The Mill" by Grosvenor Thomas and "Venetian Canal" by Bartolomeo Bezzi. These pictures were accepted by the Fine Arts Committee Dec. 1, and the Committee feels that Mr. Phipps has not only made an important addition to the permanent collection of paintings owned by the Institute, but has shown a most generous spirit in parting with these works and bestowing them where they may be enjoyed by the community.

The pictures were placed on exhibition in the galleries devoted to the permanent collection on Tuesday last.

NEW ORLEANS (LA.)

Work was begun on the Delgado Art Museum (a gift to the people of New Orleans by Isaac Delgado), Nov. 28, and it is the present intention to have the building completed and ready for the reception of art works by August, 1911. The donor places no restrictions on the gift, except that a special room containing 840 feet is to be set apart for his art collection. The French Government has generously offered to furnish art objects for one room. Local collectors will loan works of art to the museum.

Dr. I. M. Cline has purchased three superb landscapes by W. Keith. They portray the realistic aspects of California scenery, excellent in composition and full of poetry. Dr. Cline now has eleven important paintings by Keith in his collection.

Charles Wellington Boyle spent the summer painting on Catalina Island, Cal., and has brought back some good canvases, strong in color and light effects, characteristic of the southern portion of California.

Prof. Ellsworth Woodward, director of the art department of Newcomb College, showed at the Newcomb Art Gallery a collection of sketches made during the past summer.

Exhibition Calendar for Artists

ARCHITECTURAL LEAGUE OF N. Y., 215 West 57 St.

Twenty-sixth annual exhibition.

Entry blanks must be received by	Dec. 27
Exhibits received	Jan. 12, 13
Annual Dinner	Jan. 27
Reception	Jan. 28
Opening of exhibition	Jan. 29
Closing of exhibition	Feb. 18

AMERICAN SOCIETY OF MINIATURE PAINTERS, Knoedler Galleries, 355 Fifth Ave.

Twelfth annual exhibition of original miniatures.

Exhibits must be delivered at Artist's P. & S. Co., 139 West 54 St.	Jan. 7
Opening of exhibition	Jan. 14
Closing of exhibition	Jan. 28

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.

106th annual exhibition of painting and sculptures.

Entry cards must be received before	Jan. 2
New York exhibits received unpacked by Budworth before	Jan. 16
Boston exhibits—received unpacked—Doll & Richards before	Jan. 2
Chicago works received by Newcomb-Macklin Co. by	Jan. 6
Press View—Varnishing Day—Reception	Feb. 4
Opening of exhibition	Feb. 5

ART INSTITUTE OF CHICAGO, Chicago, Ill.

Exhibition by artists of Chicago and vicinity.

Entry cards must be received by Director by	Jan. 9
Exhibits received at Institute by	Jan. 19
Opening of exhibition	Jan. 31
Closing of exhibition	Feb. 26

IN AND OUT THE STUDIOS.

Walter McEwen arrived last week from Paris and plans to reside permanently in New York. He has been living in Paris for twenty years past.

"Peonies," by Wilton Lockwood, has been purchased by Mr. George A. Hearn from the present Winter Academy Exhibition.

Gardner Symons returned last week from a short stay in Berkshire, Mass., where he painted some fine snow pictures. His large canvas "Rapid Running River," was recently purchased by Mr. William Goodwin, President of the Society of the Friends of American Art. "Snow Clouds," has been purchased by the Corcoran Gallery.

The St. Louis Museum of Fine Arts recently purchased Ben Foster's "October End." Another fine example of his work, has recently been presented by a lady to the Syracuse Museum of Fine Arts. At his studio, 253 West 42 St., may be seen several characteristic and important canvases painted near his Summer studio at Cornwell, Conn.

O. Cosentino, the sculptor, writes from Rome that he is busily at work on some statues for the Victor Emanuel monument to be erected in that city, and is also doing some work for the coming International Art Exposition at Rome. He will not return to New York until next Spring.

The many friends of George Clements sympathize with him in the sudden death of his son, Clinton, a promising young artist, whose demise, due to pneumonia, occurred last week. The young man, whose work had been praised by his fellow artists, was much admired not only for his artistic talents, but also for his kindly disposition and gracious manners, and the artists are offering sincere condolences to his bereaved parents.

Gilbert White recently placed a large decoration at the Roma Restaurant on Sixth Avenue.

Charles P. Gruppe is arranging an exhibition of his recent canvases, many of which were painted at Lyme, Conn., to be held at the Katz Galleries during the last fortnight of January. There will be about twenty-five landscapes and characteristic and fine examples.

At his studio, 52 West 24 St., Frederick Mulhaupt is showing several fine

At his studio, 140 West 57 St., A. Benziger is showing some of his recent portraits. One of Mr. James Roosevelt is a good likeness. A portrait of Bishop Prendergast of Philadelphia is an excellent likeness. A presentment of Miss Tenner of Pittsburg is especially satisfactory. The fair sitter is gracefully posed and the color is good. Other portraits are of Cardinal Gibbons, the Consul-General of Brussels and Col. Theodore Roosevelt.

Bessie Potter Vonnob recently returned from a several months' stay in Europe and is settled for the Winter at 140 West 57 St., where she is busy with some terra cotta figures, graceful, well composed and characteristic of her work. She plans to hold an exhibition later in the Winter.

Robert Hamilton, who recently returned from his summer studio in the Berkshires, is settled for the winter at his studio, 96 Fifth Ave., where he is showing some examples of his summer's work. Pastoral scenes principally, they have good drawing, are vibrant with light, and contain good atmospheric qualities.

The Catherine Lorillard Woolf Art Club has decided to hold regular

NO SALMAGUNDI PRIZE.

A good instance of how errors creep innocently into newspaper columns, despite every wish and effort to keep their contents correct, is afforded by the recent notice in the *Art News* of the present annual water color display at the Salmagundi Club, wherein it was stated that a landscape by Gifford Beal had received the prize.

Now there is no prize awarded at this particular exhibition, and doubtless Mr. Beal was as much surprised as anyone to read this announcement. Attention having been called to the error, it transpires on investigation, that the representative of the *Art News*, who visited the Gallery to prepare a notice of same, alluded to the Beal landscape to the attendant in charge of the Gallery in praiseworthy terms. "Yes," he replied, "that's our prize picture." The writer, not unnaturally, misunderstood his remark, and concluded a prize had been given the canvas. "Hence these tears!"

WINTER ACADEMY SALES.

Attendants at the Academy are much encouraged by the number of sales already made, which are in advance over any year during the first week of the exhibition. The eleven sales made last week include Louis Vailliant's "Sleep of Diana," which sold for \$300; E. L. Henry's "One Hundred Years Ago," \$1,500; Harry Wattrous' "The Word of a Girl," \$800; "Peonies," by Wilton Lockwood, \$1,000; "The Call," by Chauncey Ryder, \$1,000; "Evening," by George Davidson, \$35.00, and George H. Smillie's "Showery Day," \$400.

Of the sculpture, Abstenia St. Leger Eberle's "Windy Doorstep," \$150; J. Scott Hartly's bronze, "The Joy of Life," sold for \$225, and "Music," by the same artist, \$150.

OBITUARY.

Seymour J. Guy.

Seymour J. Guy, whose studio was at 51 West 10 St., died at his home in this city, last Tuesday. He was born in England and studied under Butterworth and Ambrosino Jerome, and met with much success with his portraits in London. In 1854 he came to this country and was elected an Academician, and was one of the founders of the American Water Color Society. Later he became a member of the Academy of Design, the Artists' Fund Society and the Artist's Mutual Aid Society.

THE PERCY VAN DYCKS.

According to a Philadelphia story Earl Percy, aide to Earl Grey, Governor-General of Canada, recently visited that city and Washington to see and obtain information regarding two portraits, long owned by the Percy family, one of the tenth Earl when a boy, and painted by Van Dyck. The portraits, which are exceptional examples of the great Court Painter were exhibited in Philadelphia some time ago, and are now in the V. G. Fischer Gallery in Washington. Mr. Fischer secured the canvases while in England last summer.

Robert Reid's well known and characteristic fancy portrait, "Pink Carnations," which has received such universal praise, has been purchased by the Albright Gallery, of Buffalo, for its permanent collection.

George Luks' recent large canvas "An Italian Market" is now in his studio. While realistic it is individual in conception, directly painted and vibrant in color. A still life forms an excellent background for the important figures, and is brilliant in color.



THE DRUNKEN SILENUS.

Attributed to Van Dyck.

At the Weston Gallery.

landscapes, painted during the summer at Prince Edward's Island, and also some exceptionally good nudes, well drawn, artistic in conception and nice in color. He expects to hold an exhibition at the Powell Galleries later in the winter.

At his studio, 114 East 23 St., David J. Gue is showing two exceptionally fine marines, painted on the coast of Normandy during the summer. These canvases, which in some respects are the best yet executed by this artist, show vigor, truthful conception, and a serious knowledge of his subject.

monthly exhibitions of members' work during the Winter months. The artists who will show work will include Mrs. Scott, Alethea H. Platt, Mrs. Parrish, Sarah C. Sweeney and other well known women artists. The exhibitions will take place at Grace House, 802 Broadway.

Francois Flameng, who arrived from Paris last week, will remain here for some time, as he has several commissions for portraits in this and other American cities. He will exhibit his pictures at Knoedler's gallery in January.

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The pressure on our columns again this week, of both news and advertising, prevents the publication of our second notice on the Corcoran Gallery Exhibit at Washington this week. It will appear in next week's issue.

A NEW ACADEMY.

The various projects and plans to provide adequate galleries in a suitable location for the National Academy of Design, which have agitated the members of that venerable body, its friends and even its enemies—for it must be admitted that the Academy, like individuals with character and years, has enemies—for some years past, seem finally to be crystallized into something definite, and we can safely predict that before many weeks are passed the scheme will be drawn up and approved, the money necessary will be donated, and the new Academy building will be more than a dream. President John W. Alexander, in a way, presaged this coming result of years of waiting, planning and effort, in his remarks at

the dinner given in his honor by the Salmagundians on Monday night last. He did not divulge the details of the new move, which he probably knows, and some of which are known to us, but his remarks, with the reports in the studios, alluded to elsewhere, give a fairly clear idea of what is in the wind.

Just at this juncture the remarks of the New York Evening Sun, to the effect that "while there is some reason to complain of the present lack of opportunity offered to artists, it is one thing to admit that opportunity is lacking, and quite another to say that the required opportunity should be placed at the disposal of the National Academy," would seem to be ill timed. The Evening Post takes a broader and fairer view when it says: "There remains every reason why the National Academy should have a proper exhibition building, and it is amazing and not a little shameful that in this age of profuse benefactions, no donor should yet have seized upon so evident an opportunity for public usefulness."

THE RUG CONTROVERSY.

The controversy as to the exact or probable number of so-called "Polish" rugs in existence, and as to the identity of the locale of manufacture of the so-called "Ispahan" rug, still rages. Dr. Valentiner, of the Metropolitan Museum, who claims that there are 300 so-called "Polish" rugs, at least, in existence, and that these were not made in Poland, but Persia; and that the so-called Ispahan rug is really a product of the weavers of Herat, is combated first by Mr. J. W. Jones and now by no less an authority than Mr. Dikran Khan Kelekian, of Paris. Dr. Valentiner has another article on the subject which replies in a way to the counter statements of Mr. Jones published in the *Art News* of Nov. 12, in the December issue of the Metropolitan Museum Bulletin. The whole question seems to be one of "When experts disagree, who shall decide?" Those who have followed the controversy thus far, and whose end is not yet, have certainly derived from it both amusement and education.

MUSEUM'S MARQUAND GALLERY.

A memorial to the late Henry G. Marquand, one time president of the Metropolitan Museum, has been arranged by the rehanging of Gallery 11 so as to include a number of important pictures given to the museum by Mr. Marquand.

This gallery was formerly devoted to primitives but now contains twenty canvases, including seven lent by Mr. J. Pierpont Morgan and seven given to the museum by Mr. Marquand.

The full length standing portrait of James Stuart, Duke of Richmond and Lenox, by Anton Van Dyck, presented by Mr. Marquand in 1888, has the place of honor. To the right is Vermeer's "Lady Writing," lent by Mr. Morgan, while to the left is the "Young Woman at the Window," another Vermeer and a Marquand gift.

The Veronese recently acquired by the museum from Mr. T. J. Blakeslee, is hung on the north wall of the gallery, and on either side are two Guardis, "The Rialto" and "Santa Maria della

Salute." There is also the large portrait of Henry G. Marquand painted by John S. Sargent, given to the museum by the trustees in 1897; a large landscape by Ruysdael and a landscape with cattle by Cuyp, both from Mr. Marquand.

Among Morgan pictures are Rembrandt's portrait of himself, "A Young Painter," by Rembrandt, and "Children with Cards" and "Girls with Cat," by Dirk Hals; "Woman at the Washtub" and "Child in a Courtyard," by Pieter de Hoogh; "A Visit to the Nursery," by Gabriel Metsu, and "Saint Theresa Praying for the Souls in Purgatory," by Rubens. Other works include the "Triumph of Ferdinand III," by Tiepolo; a "Portrait of a Young Man," by Hans Holbein, purchased through the Rogers fund, and two companion Franz Halses, "Portrait of a Man" and "Portrait of a Woman," which came from Mr. Marquand in 1890.

SUIT AGAINST DUVEENS.

The Government has filed a civil suit in the U. S. District Court against the Duveen Brothers to forfeit their entire stock in trade because of undervaluations of imported merchandise.

The goods involved in this proceeding are already under seizure. In order to recover possession of their stock pending the disposition of this suit, Duveen Brothers must file a bond for the full home value, which includes the foreign value and full duty.

The Government also has the right to sue for the forfeiture of all goods sold by Duveen Brothers to customers on which it can be shown that there was any deflection in the payment of duty. This has not been done up to date, but such a proceeding may be expected in due time.

In the present action the Government has filed nine complaints, which state that on Nov. 9, 1910, Edward R. Norwood, acting Deputy Surveyor of the Port, seized the merchandise described in each complaint which was subject to duty as importations from France and England. These importations, it is charged, were entered at less than true values by means of "false and fraudulent invoices, entries, affidavits, statements, omissions and other practices, whereby the United States might be and was deprived of a portion of the lawful duties accruing in said merchandise; the false and fraudulent practices aforesaid consisting in part of false descriptions of said merchandise, false statements of the dutiable values thereof and false declarations regarding the existence of invoices other than the consular invoices."

As a second cause of forfeiture the complaints state that "at the several times when the various articles of merchandise specified . . . were imported as aforesaid, the persons importing the same did fraudulently and knowingly import and assist in importing the same into the United States contrary to law, and did thereafter knowingly receive and conceal the same, and aid in so doing; that said importations were unlawfully made and entered by means of false classifications thereof as to value and quality, and by the payment of less than the amount of duties legally due thereon."

As a third cause of forfeiture it is stated that the merchandise was found in the firm's store at 302 Fifth Ave., and at the time of finding it by means of a search warrant the duties had not been paid.

The claims on monition are returnable Jan. 10 next.

The total valuations of the merchandise represented in the nine complaints filed Wednesday are as follows: Foreign value, \$404,915.19; duty, \$75,845.28, and home value \$480,760.47. There are four more complaints to be filed, which will bring the total home value up to approximately \$600,000.

Among the articles which the Government is seeking to forfeit are a settee and six chairs, \$14,806.20; settee and six chairs, \$16,217.55; old Italian bronze group, \$17,828; old Italian bronze figure, \$18,556; Limoges enamel coupe, \$10,050; two square Chinese vases and several porcelain vases, \$46,712; large tapestry, \$5,823.50; ten tapestry chairs, \$16,135; one sofa and eight chairs, \$42,137.55; large sofa, \$16,121; two blue vases, \$3,926.40; wooden cabinet, \$6,750; three gold hand-painted snuff-boxes, \$34,600; marble statuette, \$36,860, and two terra cotta busts, \$25,100.

Henry A. Wise, U. S. District Attorney, states that Messrs. P. A. B. Widener and Benjamin Altman, have handed over to the customs authorities objects bought from Duveen Brothers, according to the statements of the government agents. Other articles will be sought for in the homes of wealthy patrons of the international art dealers.

THE RUG CONTROVERSY.

Kelekian Answers Valentiner.

Editor *American Art News*.

Dear Sir:

The controversy you publish in *American Art News* of Nov. 12, 1910, between Dr. Valentiner and Mr. Jones, as to the origin of the carpets known as Polish, not unnaturally interests me. My interest in the matter is, however, merely that of a lover of Persian art.

I am bound to say my surprise equals Mr. Jones', when Dr. Valentiner asserts that these "Polish" carpets are in reality Persian. Dr. Valentiner says he has documentary evidence in support of his assertion, and it would be interesting to see it. In the meantime my own old-fashioned opinion coincides with that of Mr. Jones, whom I know to be a connoisseur of repute. I still believe the Polish rugs were made by a Persian-Armenian colony which settled in Poland in the 16th century, and still exists at Cracow. Until Dr. Valentiner communicates his evidence, I think that not merely Mr. Jones and myself, but several other experienced dealers and collectors will be inclined to back the Polish attribution, especially, as during my 26 years of business, not one of these rugs has been found in Persia, and I never heard that any were found there before my day.

As to Dr. Valentiner's further assertion: that there are at least 300 of these carpets in existence; I would politely ask him, where they are? I could believe him were he to place their number at 80 at the outside; but I should be greatly obliged to Dr. Valentiner if he would let me know the whereabouts of the odd 200. Even if there were 300, they would be none the less beautiful for that, and several collectors who, for one reason or another, have hitherto missed opportunities of buying them, would still be able to acquire some. As it is, unless Dr. Valentiner will say where the other 200 are, it is too late.

I would like to raise one more point. Dr. Valentiner attributes the rugs we have known as "Ispahan" to Herat. Why does he do so? I think I may claim to know these 16th and 17th century "Ispahan" rugs well, and I confidently assert that they were made at Ispahan and at other places, such as Kerman, in the border-region of Persia and Mesopotamia, but never at Herat, with which place Ispahan had no close relations at the period in question. Thirty years ago, my brothers bought a few of these rugs at Aleppo, Diarbekir, Harput, Baghdad and Damascus, but never a single one at Herat. Herat wools and dyes are altogether different. Dr. Valentiner is right in attributing some rugs to India, and he would also be right in attributing others to Herat, but emphatically not the variety generally known as "Ispahan."

Yours truly,

Dikran Khan Kelekian.

Member of the jury for rugs, tapestries and textiles in the Paris Exposition of 1900.
2 Place Vendôme, Paris, Dec. 10, 1910.

[It is only fair to say that the above letter was written before Dr. Valentiner had published in the December Bulletin of the Metropolitan Museum his last article on the subject, which is in a way a reply to Mr. Jones' recent letter in our issue of Nov. 12, and to which Mr. Kelekian alludes. We shall hope to hear further from Mr. Kelekian and Mr. Jones after they have read this last article of Dr. Valentiner's. The subject appears to have excited widespread interest and is certainly serving a valuable educational purpose.—Ed.]

TORONTO GETS A BOUDIN.

The superior example of Boudin "Etaples," which was one of the features of the exhibition of French and American "Luminists" just closed at the Lotos Club, has been sold by Durand-Ruel & Sons, to the Toronto Art Gallery.

LONDON LETTER.

London, Dec. 14, 1910.

The annual Winter loan exhibition at the Burlington Fine Arts Club is chiefly remarkable for the group of paintings by the three brothers Le Nain. Experts are busy sorting out the twenty or so paintings and deciding which painting is by which brother. At present all that they can agree upon is that one brother is better than the others, but who that brother was nobody knows. Generally speaking the pictures impress by their austere color and stern realism and "Peasants at Table" and "The Blacksmith's Forge" are considered the pick of the exhibits by these French pioneer painters of peasant life.

Works by other artists shown at the Fine Arts Club include an interesting painting of "Old London Bridge" (1650) by Claude de Jonghe, Turner's "Kiln Bridges" and some smaller works by Cotman, Richard Wilson and Whistler.

No picture sales of any importance have taken place this week but at Christie's yesterday seven panels of old Brussels tapestry, decorated with Raphael cartoons and bearing the arms of Maria Theresa, daughter of Philip IV of Spain and consort of Louis XV, made £1,785.

I have received the following interesting letter for publication:

Sir,—A recently-formed Association for artists and laymen, called the Imperial Arts League, has incorporated amongst its rules the following:—

Rule III.—The membership of the League shall be open to all artists, being British subjects, who practise their profession in any part of the British Empire or elsewhere, and to all lovers of Art.

Persons engaged for profit in the business of selling, buying, or valuing works of art, or reproductions thereof, other than their own works, or reproductions of their own works, or their own original reproductions of the works of others, are not eligible. Foreign artists residing in the British Empire may become members of the League upon special invitation by the Council.

This manifestly excludes all fine art dealers, publishers, and print-sellers (at least the *bona fide* ones), as well, by the way, as proprietors and editors of illustrated publications and periodicals. As these are the only human beings singled out as unfit for membership, it immediately becomes apparent how offensive, if not insulting, to them is this Rule III.

The question arises as to whether the Committee, in obtaining the adoption of this Rule, did not act *ultra vires*, not only on account of its failure to carry out—as by law it should—any of the declared

"To promote personal intercourse between artists and others interested in Art," because it stultifies No. 2, which is:

The rule, through its operation, might even create what the League proposes to remove, Aim and Object No. 3 being:

"To assist its members to obtain redress of grievances that exist or may arise in the exercise of their profession as artists, or in their capacity as collectors."

When so many living artists could testify to the advantages they have reaped through their connection with fine art dealers and publishers, it is almost incredible that any league or artists, should start its career by adopting such an "Anti-Dealers" attitude.

Conciliation, not ostracism, might have been a better policy.

We have particular reason to resent the adoption of this offensive rule, not only on account of the consequent expulsion of our Principal (although he had been invited to assist in forming the League, and had become a Foundation Member), but also, and chiefly, because our firm has always, and never more so than recently, devoted its attention and energies to the interests of modern artists.

In order, therefore, to enter an effective protest against the attitude assumed towards our avocation by the Imperial Arts League, we shall, from 1st January, 1911, refuse to its members the facilities of exhibition and of sale at the Goupil Gallery.

Yours faithfully,

WILLIAM MARCHANT & CO.
The Goupil Gallery, 5, Regent Street,
December, 1910. London, S. W.

INTERIOR DECORATION

Unique Ways of Decorating Houses.

Skiping here, there and other places over the country one meets with some oddities in decorating houses, which are so unique that one wonders they are not generally copied.

A rich Western merchant had built a mansion on which he had spared no funds in the interior decorations. In parlor, reception hall, and sitting-room, there was a most unique arrangement. Pictures were nowhere to be seen on the wall. Instead, however, there were recesses of just the right size and into these were set the pictures. The glass that framed them over was in exact line or face with the wall paper; the frame sloped from this inwards to the canvas itself. When asked why he did it he replied:

"Well, I'll tell you: When I select a picture which is really a picture, I know it is something I shall keep through life. I suppose every one does that, just as they do with jewelry or rare bric-a-brac. Now, when I buy it, I naturally select for it the most appro-

ing of pictures every house-cleaning, or every time we repaper, with the inevitable chipping of frames and the like."

A collector of prints had the walls of his house whitewashed though he stated that for the next year he was contemplating a white, satin wall paper.

Then almost completely over these, were scattered engravings, prints, etc. These were held in place by large glass-topped thumb-tacks, whose innumerable crystal heads made a unique effect from across the room. By their aid, then, the pictures could be taken out, the sections changed, or else a re-grouping made, as well as replacing one attractive shot for a better. Resting practically on the heads of the thumb tacks, the heights of the wall and in sections only so far as doors made necessary, were huge panes of plate glass, such as store windows use. These were held in position by a clamp arrangement at top and bottom, and were taken down, obviously, only when

Millet, Rousseau, Daubigny, Ziem, Jules Dupre, Isabey, Decamps, Jacque, Delacroix, Fromentin and Henner.

"The Angelus" of Millet, for which M. Chauchard paid \$170,000, does not occupy so conspicuous a place as another picture by the same artist, "La Fileuse," which cost only one-twentieth as much.

M. Chauchard's particular fondness for Meissonier is illustrated in the grouping of 25 of that artist's military pictures, among which is the celebrated work entitled "1814."

Knoedler and Company have recently purchased a very fine Jacob Maris, "Ville au bord de l'eau," painted in 1875. This picture was secured from the artist the year it was painted by an Amsterdam dealer for a Utrecht collection where it has remained ever since. It is a small canvas depicting quaint old houses and a windmill beside an inlet or small river. The village is partly overshadowed with the distance in strong light above which is a luminous sky with passing clouds. The painting is free in manner. The picture is to be shipped to America in a few days.

M. Dujardin-Beaumetz, French Min-



INTERIOR BONAVENTURE GALLERIES
No. 5 East 35 St., N. Y.

priate place. If it is something bearing on feasting, it is for the dining salon obviously, if it is of merriment, the ball room on the third floor. Instinctively as I view it, with eye to purchase, I wonder, have I a place for it? If so, where? If my left wall has all the pictures it will stand, why, why buy more—any more than if you have as many champagne glasses as you think you may in natural course of events have use for, why spoil the effect of your sideboard by overloading with these?

"Then, however, I have the masons come, build, or perhaps, to be correct, extract an appropriate amount of space, and set the picture in the wall as you see.

"This gives the effect of a shadow-box, and has this distinct advantage, there need be no cleaning of frame and rear of picture, for no dirt can get in. No bothersome taking down and hang-

actual necessity required. Otherwise the maids washed the glass wall every week, at the cleaning day, while the delicate prints underneath were never bothered by dust or grime, which so often precludes their use on the walls.

PARIS LETTER.

Paris, Dec. 17, 1910.

The famous art collection given to the French nation by the wealthy merchant, Hippolyte Chauchard, is to be shown to the public in the Louvre next week. It is arranged in a series of rooms overlooking the Tuileries Gardens. There are 140 pictures and 23 bronzes.

Not one of the paintings is by a man of less than first-class reputation—at least at the time when they were purchased. Those by Corot are most numerous, but Meissonier is well represented. Then come Troyon, Diaz,

ister of Fine Arts, recently paid a visit to an exhibition of drawings and water-colors by Maufra at the Durand-Ruel Galleries. Many admirers of the artist's work followed the Minister in his tour of the Galleries. He did not fail at intervals to express his interest in the moving marines and the beautiful still lifes of the artist. At the close of his visit the Minister announced that he had made the acquisition for the Government of "Le Palais à Belle-Ile-en-Mer," a harmony in blue which had greatly attracted him.

The International Art Union are holding their fourth annual Autumn Exhibition at the Student Hostel.

A young sculptor named Davidson, who was born in Russia, but claims American citizenship, has created much interest and received high praise for his "Study of a Girl," which is to be seen at his studio here. He held a successful exhibition of his work in New York, last Winter.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40 St.—Special display of works by Daubigny.

Folsom Gallery, 396 Fifth Ave.—A group of pictures by American artists.

E. Gimpel & Wildenstein, 636 Fifth Ave.—Duke of Rutland's collection of drawings by masters.

Charles H. Graff, 11 East 33 St.—American historical engravings to Jan. 31.

Katz Galleries, 103 West 74 St.—Paintings by Clark G. Voorhes to Dec. 31. Etchings by Lester R. Hornby to Dec. 31.

Knoedler Galleries, 355 Fifth Ave.—Early English mezzotints. A collection of Barbizon pictures.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special exhibition of Oriental rugs.

Montross Gallery, 550 Fifth Ave.—Photographs by Alvin L. Coburn to Dec. 31. Pictures by Robert Reid to Dec. 31.

National Academy of Design, 215 West 57 St.—Winter exhibition of paintings and sculpture to Jan. 11. Admission, Mondays free; other days 50 cents.

National Arts Club, 119 East 19 St.—Arts and crafts.

Partridge, Lewis & Simmons, Plaza Hotel—Exhibition of historic old English period furniture, paintings, antiques, etc.

Photo-Secession Gallery, 291 Fifth Ave.—Etchings and drawings by Gordon Craig to Jan. 11.

Arthur Tooth & Sons, 580 Fifth Ave.—Miniatures by Hugh Nicholson. Paintings by Henry W. Ranger.

Y. M. C. A., 153 East 86 St.—Paintings by Will Rau to Jan. 3.

EXHIBITIONS NOW ON.

Luminists at Lotos.

For the first exhibition of the season at the Lotos Club, which opened last Friday and was continued through the week, the Art Committee of the Club prepared a display of French and American so-called "Luminists," better known to the art public as "impressionists," and which covered as wide a field as from Pissarro and Sisley to Childe Hassam and Robert Reid. With the painters of this group were included Houdin, who was really as the master of Monet, the father of modern French impressionism or "Luminism," of Degas, Raffaelli, Mary Cassatt, and J. Alden Weir.

The exhibition, as may be imagined, in light and color, was joyous and beautiful in effect. It was also of educational importance and value, as it afforded an unusual opportunity to contrast the work of the leaders of modern French Impressionism with that of their American fellows and followers. Let it be said at the outset that the latter surprised even their admirers, by the excellence of their work when shown alongside that of the Frenchmen. Monet was represented by his "Pool in the Woods," loaned by Mr. Catholina Lambert, and which, by the way, as told elsewhere, was first hung upside down by the Art Committee and praised by some of the critics while in its reversed position, a "Waterloo Bridge," from the Thames Series, and two earlier works, "Etretat" and the "Seine at Lavacour"—the last painted in 1880. The two earlier Monets, as also the two Boudins, all painted in a low key and subdued in tone, seemed almost dull as compared with Willard Metcalf's sparkling "The Bower," Childe Hassam's "Leda and the Swan," loaned by Mr. W. T. Evans, and even with Hassam's exquisite delicate "View of New York from the Jersey side at twilight." There was

nothing among the American work to compare with Monet's iridescent "Waterloo Bridge," and it is doubtful whether we have any painter who could so magically translate the London towers and spires rising out of the pearly mists of that metropolis.

The works of Sisley and Pissarro seemed dull and hard in comparison with the Americans and the one example of Maufra, a marine, with its impossible wave forms, was crude. Alden Weir's landscape "Midday" and the "Red Bridge" showed up finely, and of course, the poet painter of the American winter, the lamented Twachtman, who was represented by not less than eight examples, the best "The Old Holly House in Winter," loaned by Mr. Evans, stood alone in his field. Such softness and tenderness of tone and such poetic sentiment and feeling as Twachtman gave to his snow scene we are not likely to see again. In figure works by the foreigners, Degas and Renoir were to the fore, as compared with our own Mary Cassatt, Robert Reid and Alden Weir. Degas, of course, had no competitor in his line, but it would be a difficult matter to decide as to the relative merits, especially in the portrayal of children, of Renoir and Mary Cassatt. The latter has not Renoir's rare iridescent delicacy of color, but her figures have more expression and vitality and are more sympathetic.

The sparkling Raffaelli was well represented. Theodore Robinson showed a charming view of Twachtman's house in winter, while the strong figure work of Alden Weir and Robert Reid were well exemplified by the former's "Flower Girl," with its virile personal note, and the latter's graceful and most decorative "Brown Veil" and "Yellow Flower."

The harmonious arrangement of the display is to be especially commended. It gave an opportunity, not often vouchsafed, for the study of a school of painting which has not yet come into its own among American art lovers, but which is growing deservedly in popular favor every day.

J. B. T.

Ranger at Tooth's.

At the Tooth Galleries, No. 580 Fifth Ave., Henry W. Ranger, shows some eight or nine recently painted landscapes. These, with one or two exceptions, are more in his earlier manner, and show the direct and strong influence of the Barbizon masters. They have the artist's always attractive and luminous color and sunlight and are agreeable and strong in composition. The "Turkey Point, Conn.," is especially fresh and clear in color and suggests Rousseau in the red note of color in the woman's jacket—the single figure in the landscape, and Corot in atmosphere and the treatment of foliage. "Clouds and Sunshine, Peconic Valley," is charming in light and air and well composed. The "Peaceful Valley, Conn.," has fine distance effect and is pearly in color. "Night—New London from Groton," is a nocturne in deep blues and good in tonal effect, while "Pastures—Groton" is joyous and clear aired.

Craig's Black and Whites.

At the Photo-Secession Galleries, 291 Fifth Ave., there is now an interesting and novel display of 18 drawings, 8 sketches on musical themes, and 19 etching, illustrating the artist's dream of an ideal theatre. The young artist, who is a son of Ellen Terry, has created quite a stir in England by his seemingly revolutionary ideas as to the appointment, decorations and furnishing of the modern stage. His theory is that "we should translate movement on the stage through the medium of inanimate forms, and thereby produce once more an impersonal

art, which shall take its place beside its two sister arts—music and architecture."

The etchings which Mr. Craig has made to bring out his ideas represent his most serious work and were produced in Florence, in the spring of 1907. They represent huge edifices, columned streets, etc., all geometrically correct and which weird inanimate forms are placed and all lit by ghostly light. It is a plea for the return to the simplicity of the stage, to the days when "the play was the thing"—those days when "Burbadge played" and "The throne of Denmark was a chair." In other words, Mr. Craig would do away with all modern furnishings and adornments, all interior decoration, and present plays with its simple appurtenances of a background and surroundings appropriate to their subject. The etchings are technically well done but show no remarkable talent with the needle.

The drawings, for the most part old houses and picturesque bits of landscape in Sussex, Essex, Suffolk, Kent and Leicestershire, England, are excellent—the line simple and the effect striking. Mr. Craig has an eye for the picturesque and his compositions are admirable. The sketches, based on musical themes, are almost too slight for notice. The exhibition will remain open through Jan. 12, 1911.

Voorhes and Hornby's Works.

At the Katz Galleries, 103 West 74 St., Clark C. Voorhes is showing nineteen examples of his recent work in landscape and figure composition. The display is of unusual interest and dignity. "Lyme Church," a moonlit canvas, is picturesque and tenderly treated. "The Willow, April" is lovely in outdoor feeling and good in values, "A Snow Storm" is realistic, strong and nice in tone; "The Raffia Basket" is a charming interior with a well-drawn female figure. "Summer Clouds," with tender, fleecy clouds over a warm landscape is an interesting work. "September Beech Tree" is another canvas worthy of mention for its charm of color and excellent values. The exhibition will continue until Dec. 31.

At these galleries there is also an interesting collection of etchings by Lester G. Hornby.

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For Sale.—House with large studio in garden; ten rooms and bath in house; hot water heating. For rates and information address, Mrs. C. V. Stehlin, 162 East 93 St., New York City.

Art Class.—Mr. Henry B. Snell will conduct a painting class in the Van Dyck Studio Building, 939 Eighth Ave., during the winter months. For further particulars, address Miss Simpson, Studio 608.

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AROUND THE GALLERIES.

Mr. Emil Rey of Seligman & Co. sailed on La Lorraine last week for a brief stay in Paris. He will return in early January.

Mr. Emil Sperling of Kleinberger & Co. sailed last week on the Kaiser Wilhelm der Grosse to spend the holidays with his family in Paris. He will return early next month.

At the Cooper and Griffith galleries, No. 2 East 44 St., the lovers of really choice pieces of early English and Colonial furniture will find a rarely good assortment so well shown in not crowded and most artistic rooms, that their effect is heightened. These pieces, several of which have historical value, must be seen and examined to be appreciated. One cabinet in particular of the Georgian period with innumerable private drawers and even interior architecture is a marvel of fine construction.

There are also in these attractive galleries, a few pieces of old English, French and Oriental porcelains, and some decorative pictures, notably a full length standing fancy portrait by Perignon of Mme. Huet, mistress of Napoleon III—old fashioned as to the costume and coiffure but most graceful, with beautiful flesh tones and sweet expression.

Count Trotti, who arrived a fortnight ago from Paris, with some notable pictures, has secured his importations from the Custom House, and is showing them to friends and clients at the Plaza Hotel. He has not yet definitely decided on the date of his return to Paris.

Mr. Vitall Benguiat is now in Paris, having sailed some weeks ago, to adjust, it is said, a business family dispute in which the San Francisco brother is to the fore. It is reported that Mr. Vitall Benguiat recently sold to ex-Senator W. A. Clark, through the American Art Association, some \$250,000 worth of old textile rugs, and vestments and that Mr. Ephraim Benguiat of San Francisco claims a partnership profit in this sale. The annual Benguiat sale of textiles may not be held this winter.

NEWARK.

A collection of American paintings loaned by Mr. William T. Evans, of Montclair, is now on exhibition at the Free Public Library under the auspices of the Newark Museum Association.

Mr. Evans has announced that he will present to the permanent collection of the Museum, Swain Gifford's "A Glimpse of the Sea."

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MINERAL NAMED FOR MORGAN.

One of the latest discoveries in the mineral kingdom comes from Madagascar, and a beautiful specimen is now owned by the New York Academy of Sciences. At a meeting of the Academy last Monday, it was determined to name the gem "Morganite," as a compliment to Mr. J. Pierpont Morgan. In making the suggestion, Dr. George F. Kunz, chairman of the geological section of the Academy, said:

"I have named the new gem after Mr. Morgan in recognition of the encouragement he has always extended to the arts and sciences, and for his presentation to the American Museum of Natural History, and the Museum of Natural History in Paris of collections of precious stones and minerals in 1893, 1900 and 1902."

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